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Specifications
for the
Painter

HARRISON BROS. & CO., INC.

PHILADELPHIA
BOSTON
CINCINNATI
CHICAGO
NEW ORLEANS
NEW YORK

SPECIFICATIONS *FOR THE* PAINTER

A PRACTICAL HANDBOOK *for* ARCHITECTS *and* HOUSE PAINTERS

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HARRISON BROS. & CO., INC.

PHILADELPHIA, CHICAGO, BOSTON
CINCINNATI, NEW ORLEANS, NEW YORK

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PREFACE

These pages contain clear and complete specifications for all usual forms of painted work.

The value of these forms is attested by the fact that they were paralleled almost exactly in the report of the Specifications Committee presented in February, 1903, at the Nineteenth Annual Convention of the National Association of Master House Painters and Decorators of the United States and Canada.

The "Harrison" brands of White Lead, Colors, Varnishes, Mixed Paints and Specialties are named throughout these specifications, because they are the standards in each of their several classes. "Town & Country" is a paint of such durability and manifold usefulness that it may be specified for almost any surface, exterior or interior, with full assurance of satisfaction. More than a century of successful manufacturing has given these products a reputation for excellence which will always be maintained.

HARRISON BROS. & CO., Inc.

General Specifications

Scaffolding, etc.

The painter is to provide all the scaffolding, staging, etc., which he may need for his work, and is to be held responsible for any accidents due to defects in the same. He is to employ an adequate force of men, so as to avoid all unnecessary delays. He is to touch up after carpenters and other mechanics as may be required; and, on completion of his work, is to leave everything clean and neat. He is not to be held responsible for delays occasioned by strikes or by fire or any unavoidable accident.

Workmanship

These specifications call for a thorough and workmanlike job. All rough woodwork to be sandpapered before priming, and all trim, doors, blinds, casings, balustrades and the like to be made perfectly smooth. All rough places to be sandpapered after priming. All coats to be well brushed out.

NOTE.—The above presupposes the highest grade of work. In cheap houses, sandpapering is frequently omitted, or confined to the roughest portions.

Putty

All nail holes, season cracks, etc., to be thoroughly filled with strictly pure putty made from the best grade bolted whiting and pure raw Linseed Oil, to be forced down into the openings. Bridging over nail holes and cracks will not be permitted.

NOTE.—Pure White Lead may be added to putty if the judgment of the painter advises its use.

Killing Knots

All knots and sappy spots to be killed with orange shellac.

NOTE—While knots, etc., are usually shellacked before priming, some experienced painters prefer to shellac knots after priming, provided more than one additional coat of paint is to be applied.

Preparing Old Surfaces

All scale to be thoroughly scraped from the surface and rough portions to be smoothed with sandpaper.

NOTE—If the old paint is badly alligatored, or is scaled in spots and clings tight in other places, it must be removed with the paint burner before a good job of repainting can be done. Neglect to do this may result in the new paint pulling off the old down to the bare wood.

Exterior Painted Woodwork

(For Roofs, see pp. 24 and 25)

Woodwork

All exterior woodwork except ..... to be primed with.....(**A**).....and to have .....(**B**).....additional coats of.....(**C**) ....., in the following colors (here specify in detail the general color scheme and whether the mouldings are to be picked out in a separate color); or, in tints to be selected by the architect, it being understood that not more than ..... colors are to be used.

(A) Priming

1. Harrisons' "Town & Country" Primer and Filler.

NOTE—A perfect priming and filling coat, ready mixed and thinned to the proper consistency.

2. Harrisons' Perfectly Pure White Lead.

NOTE—A very finely ground white lead which will enter the pores of the wood.

3. Harrisons' Perfectly Pure White Lead, tinted with not more than one *per cent.* of Harrisons' Lamp Black, Ochre or Umber in oil.

NOTE—The reason for adding the tinting color is that the priming may better cover any stains or discolorations in the wood and enable the subsequent coats to cover more evenly.

(B) Number of Coats

For the best work, two or more coats in addition to the priming coat. For cheap work, one coat.

NOTE.—For repainting old work, two thin coats are usually sufficient and are more economical than one heavy coat.

(C) Subsequent Coats

1. Harrisons' "Town & Country" Ready Mixed Paints of the shade selected by the owner or architect.

NOTE.—These are machine mixed paints of the highest grade in every respect, compounded from white lead, zinc white and the necessary tinting colors.

2. Harrisons' Perfectly Pure White Lead.

NOTE.—This is for white work. If tints are desired, add the words: "To be tinted as directed by the architect, with Harrisons' Pure Oil Colors."

3. If very dark colors are desired, Harrisons' Pure Oil Colors, thinned with sufficient pure raw Linseed Oil and pure Turpentine to reduce them to the proper consistency for use.

NOTE.—This applies to such colors as Umber, Ochre, Sienna, Indian or Venetian Red, Bronze or Bottle Green, Tuscan Red or Vermilion when used as pure colors, no white base being used.

Thinners

Pure raw Linseed Oil only to be used for thinning the paint, with just sufficient pure Turpentine and best liquid driers as may be required in the judgment of the painter, to produce durable work.

Ironwork

All rust and mill scale to be thoroughly removed from iron work by means of steel wire brushes, and by pickling with dilute hydrochloric acid, which is to be washed carefully from the surface before it is primed.

Priming

The priming coat to be the" Harrison" Extra Bright Red Lead, mixed to the proper consistency with raw Linseed Oil, and about one gill of the best Japan drier to the gallon of Oil, and all portions of the surface to be primed. [As the mixture of Red Lead and Oil hardens rapidly in the can or barrel it is best to prepare the paint just before using.] To be followed by ..... additional coats of ..... (**A**) .....

(A) Additional Coats

1. Harrisons' "Antoxide."

NOTE.—A paint of great protective value for structural or exterior ironwork. It comes in Black, Red, Maroon and Bronze Green.

2. Harrisons' Extra Bright Red Lead, tinted with not more than half a pound of Harrisons' Lamp Black in Oil to twenty-five pounds of Red Lead.

NOTE.—If three coats are to be given, the last coat should be pure Red Lead. The object of tinting the second coat is to enable the inspector to make sure that every portion of the iron work has received the number of coats specified. This is specially important on structural iron work.

3. Harrisons' Perfectly Pure White Lead, tinted with Harrisons' Pure Oil Colors, as may be directed.

4. Harrisons' "Town & Country" Ready Mixed Paints, in the shades selected.

5. Harrisons' ◈ Black Asphaltum Varnish mixed with Harrisons' Diamond Finish, Outside.

NOTE.—This makes an excellent and durable black finish for outside work, retaining a high gloss for years.

6. Harrisons' ◈ Black Asphaltum Varnish.

NOTE.—Gives good black gloss finish for interior use.

Galvanized Ironwork

All galvanized ironwork, rain conductors, cornices and the like, to be primed with Harrisons' Antoxide "F", and to have * .....

*With Galvanized iron work the fewer coats the better.

additional coats of .....(**A**).....

NOTE.—Antoxide "F" is the only paint that adheres fimly to galvanized iron, and therefore makes the best priming for this formerly troublesome surface.

(**A**) **Additional Coats**

1. Harrisons' Antoxide "D".

NOTE.—This is specially intended for surfaces exposed to the action of water, and where color is no object; is recommended for corrugated iron roofs, the interior of hanging gutters, tanks and the like.

2. Harrisons' "Town & Country" Ready Mixed Paints, in colors as selected.

3. Harrisons' Perfectly Pure White Lead tinted with Harrisons' Pure Oil Colors, as directed by the architect.

Exterior Varnished Woodwork

All exterior, open-grained woodwork, (oak, chestnut, ash, etc.) to be filled with Harrisons' Paste Filler, well rubbed into the grain of the wood with burlap or curled hair and allowed to become bone-dry before the varnish is applied.

NOTE.—Close grained woods, like white and yellow pine, cherry, poplar or whitewood, cypress and the like, do not require paste filler, but may be varnished directly upon the wood.

To be followed by two or three coats of .....(**A**)..... The first coat or coats to be rubbed with curled hair, to cut the gloss; the last coat to be left with full gloss.

NOTE.—The durability of an outside varnish is impaired if the final coat is rubbed.

(**A**)

1. For the very best grade work, Harrisons' Diamond Finish, Outside.

2. For high grade work, Harrisons' Crystal Finish, Outside, or Harrisons' Spar Finishing.

3. For a good, durable finish, Harrisons' "Vitrolac" E for Exterior Finishing.

NOTE.—No varnish will stand outside exposure unless it is specially made therefor and is of good quality.

Interior Painted Woodwork

Flat Finish

All interior woodwork, except floors [here specify in which rooms], to be primed with Harrisons' Perfectly Pure White Lead and pure Linseed Oil and to have.....additional coats, as follows:

1. Two coats Harrisons' "Town & Country" Inside Flat White.

2. Three coats of Harrisons' Perfectly Pure White Lead, each coat to be allowed to become bone-dry, and to be sandpapered smooth before the succeeding coat is applied. Final coat to be Harrisons' Pure French Zinc White, ground in bleached Linseed Oil. [If the very finest and whitest job possible is desired, specify: "To be ground in pure poppy-seed oil".] Thin with pure Turpentine.

NOTE.—The above specification provides for a pure white finish, having a smooth, velvety texture.

3. Three coats of Harrisons' Perfectly Pure White Lead, each coat to be allowed to become bone-dry, and to be sandpapered smooth before the next coat is applied. The last coat to be thinned with pure Turpentine only.

NOTE.—If tinted work is wanted, add: "The last two coats to be tinted as directed with Harrisons' Pure Oil Colors."

4. Two coats of Harrisons' Perfectly Pure White Lead, the last coat to be thinned with pure Turpentine only, to be tinted with Harrisons' Pure Oil Colors as may be directed by the architect.

NOTE.—This is the usual quality of work for the average house.

5. If very dark colors are required, the second coat is to be Harrisons' Perfectly Pure White Lead, tinted with Harrisons' Lamp

Black in Oil to a lead color, and the final coat to be Harrisons' Pure Oil Colors, thinned with pure Turpentine, and just enough pure Linseed Oil to act as a binder.

NOTE.—All sap and knots must be killed by shellac before the priming coat is applied. In the best work, a coat of shellac should be applied to the entire surface of the wood before priming. This will give a much better surface for following coats.

Gloss Finish

China Gloss

An old Philadelphia formula

First coat to be white shellac, sandpapered well.

Second coat, Harrisons' Perfectly Pure White Lead, mixed with equal parts of Linseed Oil and Turpentine.

Third coat, Harrisons' Perfectly Pure White Lead, flat (all Turpentine), sandpapered smooth.

Fourth coat, Harrisons' French Zinc White, ground in Harrisons' ◈ Damar Varnish, and, if necessary, thinned with Turpentine, using as little as possible.

NOTE.—The above is for good work but can be enlarged considerably. The very best work should have at least six coats, being rubbed on the coat of zinc-in-damar, and finished with a coat of clear Harrisons' ◈ Damar Varnish. One or two additional coats of white lead may be used, each one being rubbed perfectly smooth.

For a dead white effect, a little cobalt blue should be added to the zinc-in-damar coat.

A beautifully soft effect in colors can be obtained by tinting the white lead coats with Harrisons' Pure Oil Colors, several shades darker than it is desired to have the finished color. The zinc-in-damar coat is then used as a glaze, toning down the under colors. It is well to note, however, that this kind of finish requires workmen of exceptional skill, or the color will not be even.

Enamel

Three coats Harrisons' Perfectly Pure White Lead, rubbed perfectly smooth with fine sandpaper or pumice, followed by two coats Harrisons' Interior Decorative Enamels, of the colors selected—(the last coat may be rubbed to a dull gloss or to a polish as desired).

NOTE.—For less expensive work, two coats of Harrisons' Perfectly Pure White Lead and one coat of Harrisons' Interior Decorative Enamel, flowed on. These enamels are made in 20 colors.

Gloss Paints

1. For White only—two coats Harrisons' Perfectly Pure White Lead, and one additional coat of Harrisons' "Town & Country" China Gloss. For a less expensive finish, use "Town & Country" Inside Gloss White.

NOTE.—Except Cherry, which is usually too expensive, Poplar is better adapted for painting upon than any other finishing lumber, and should therefore be specified wherever high grade work is required, especially an enamel finish.

2. One coat Harrisons' Perfectly Pure White Lead, and two additional coats Harrisons' "Town & Country" Ready Mixed Paints.

NOTE.—These paints make an extremely durable surface with a good gloss which can be scrubbed and washed without affecting it. They are made in 64 colors besides black and white.

3. One or two coats of Harrisons' Perfectly Pure White Lead, and two coats of Harrisons' Sanitary Gloss Paint.

NOTE.—Sanitary Gloss Paints were especially prepared for the severe usage of Hospital and Public Institution walls. They are permanently lustrous and are of extraordinary durability.

Interior Varnished Woodwork

(See note on page 18.)

Open-Grained Woods

All open-grained wood to be filled with Harrisons' Paste Filler, well rubbed in, and when thoroughly dry, to be rubbed off the surface of the wood with burlap or curled hair.

NOTE.—*Coarse* or *open-grained*, requiring *paste* Fillers: Ash, Bass, Butternut, Chestnut, Elm, Mahogany, Oak and Walnut.

Medium or *close-grained* requiring *no paste* Filler: Beech, Birch, Cherry, Cypress, Dogwood, Hemlock, Maple, Pine, Poplar, Redwood and Sycamore.

Yellow or *Hard Pine* should not be treated with liquid filler, but invariably have a first coat of Shellac varnish to hold back the pitch.

To be followed by:

1. For Gloss Finish, one coat of Harrisons'..... varnish, rubbed with curled hair, and one coat flowed on with full gloss.

2. Two coats of Harrisons'..... varnish; full gloss.

NOTE.—No. 1 gives better finish than No. 2. A still better grade of work is produced by specifying two coats rubbed and one left full gloss.

NOTE.—In the above specifications, the following grades of varnish should be specified, according to the quality of work desired:

(a) For the best possible finish: Harrison's Diamond Finish, Inside.

(b) For a high grade finish, short only of being the best: Harrisons' Crystal Finish, Inside, or Harrison's "Vitrolac" I for Interior Dressing.

(c) For average houses where a fair quality of work is required: Harrisons' Hard Oil Finish.

(d) For ordinary work: Harrisons' Cabinet Finish, No. 1 Hard Oil Finish, or No. 1 Furniture Varnish, according to the grade of work desired.

Close-Grained Woods

All close-grained woods to have one coat of Harrisons' Liquid Filler; *or*, one coat of shellac, to be followed by the varnish coats as

specified for open grained woods; *or*, two (or more) coats of Harrisons' . . . . . varnish applied on the bare wood.

NOTE.—Varnish is the best possible filler, the only object of a liquid filler being to save a varnish coat. Close-grained wood, being smooth, does not require paste filler.

For list of close-grained woods see p. 15.

Dull Gloss or Rubbed Work

Proceed as above until the final coat. Last coat to be rubbed with pumice and crude oil to a dull finish or egg-shell gloss; *or*, to a polish, the final rubbing being with pumice and water and rotten stone and water or crude oil.

In rubbed work, as a rule, more coats are necessary to obtain the same durability and grade of finish than when the varnish is left with a full gloss, as part of the last coat is removed by the rubbing. To obtain the finest finish, each coat should be rubbed until the gloss is cut and the surface is smooth, before the succeeding coat of varnish is applied.

NOTE.—For the undercoats, better work may be done by using a specially prepared rubbing varnish. According to the grade of the job, specify Harrisons' Diamond Rubbing, Crystal Rubbing or Cabinet Rubbing.

Dull Finish without Rubbing

On the final coat, use Harrisons' "Flatlac".

NOTE.—"Flatlac" is a high-grade inside finishing varnish that dries with a soft egg-

shell finish. It perfectly imitates the appearance of freshly-rubbed, high-lustre varnish, and retains its flat finish permanently.

General Note on Varnishing.—Varnish work, both the labor and material used, is often condemned by the architect simply because the work has been done under unfavorable conditions. Varnishing, to obtain the best results, should be done only in a dust free, well ventilated room, of an even temperature, not less than 75 degrees Fahrenheit, and absolutely free from dampness. Each coat must be allowed to become absolutely bone-dry, and not merely surface-dry, before the next is applied. Doors and inside blinds should be taken off and laid flat. The varnish should be flowed on freely and brushed as little as possible. It is only by such methods that the fine finish found on pianos and high grade furniture and carriages can be obtained: and it is useless to insist upon a painter rivaling such work, or even approaching it, unless these conditions are in a measure fulfilled.

Staining

Open-Grained Woods

(See list on page 15.)

Paste Filler is to be used, stained as directed by the architect, with Harrisons' Pure Oil Colors.

Close-Grained Woods

To be stained with Harrisons' Oil Wood Stains, or Harrisons' Varnish Stains, or on

floors with Harrisons' Floor Stain and Finish, as may be directed (these imitate ash, cherry, dark oak, light oak, mahogany, rosewood and walnut); *or*, to be stained with Harrisons' Pure Oil Colors, thinned with pure Linseed Oil, before varnishing.

A slightly different effect is produced by adding the staining color to the Liquid Filler.

NOTE.—Where a perfectly uniform stain is desired, a coat of shellac should be given before the stain coat is applied.

To develop the grain of White Pine, and other woods in artistic colorings that are not imitative: The wood to be stained before varnishing (on open-grained woods, the staining to be done after the paste filler has been applied) with Harrisons' Interior Decorative Stains, to be applied with a brush and allowed to dry partially, after which the wood is to be wiped with cloths to obtain the desired effect.

NOTE.—Variations in color and degree of staining are produced by allowing the stain to remain on a longer or shorter time before wiping, and by the vigor with which the surface is wiped. Harrisons' Interior Decorative Stains are made in 21 colors.

Flemish Oak

Harrisons' Paste Filler to be used, stained with Harrisons' Lamp Black and followed by a glaze coat of Harrisons' ◈ Black Asphaltum Varnish.

NOTE.—Flemish Oak finish is usually left without additional varnishing.

Painting Back of Trim

Before any trim or inside finishing lumber is placed in position, it must be painted on the the back with one coat of rough paint.

NOTE.—The object of painting the back of trim is to prevent the lumber from absorbing moisture from the plaster, which retains an appreciable quantity of water long after it appears to be dry. For this back painting, any paint is good enough to serve the purpose, such as the odds and ends that collect around the paint shop. Back painting is generally omitted in low cost houses, but should always be specified in the better class of work, especially where it is particularly desired to avoid the unsightly cracks which occur at mitered joints of door and window trim.

Brickwork

Flat Color

Face bricks to be painted ..... coats as follows:

FOR RED: To have priming and second coat of Harrisons' Venetian Red and final coat of Harrisons' Flat Brick Color of one of the following shades, as may be selected:—Light Red, Philadelphia Medium, Dark Red or Extra Dark Red.

FOR BUFF: To have priming and second coat of Harrisons' Yellow Ochre and final coat

of Harrisons' Flat Brick Color,—Milwaukee or Buff, as may be selected.

Gloss Surface

1. To be primed with Harrisons' "Town & Country" Primer and Filler and to have ..... additional coats of Harrisons "Town & Country" Ready Mixed Paints of such shades as may be selected.

2. To be primed with Harrisons' Perfectly Pure White Lead and Linseed Oil, and to have ..... additional coats of Harrisons' Perfectly Pure White Lead and Linseed Oil tinted with Harrisons' Pure Oil Colors to such shade as may be directed by the architect.

3. To have ..... coats of Harrisons' Pure Oil Colors thinned to working consistency with pure Linseed Oil (this is for colors used in their pure color tones). If flat color other than Reds or Buffs is desired, specify—the last coat to be applied flat, by thinning same with pure turpentine.

NOTE.—The above specifications are for brickwork that has not been painted. Where the surface has been previously painted, fewer coats may be used, depending on the condition of the old paint.

In Light Shafts where a high gloss is desired

To be painted with ..... coats of Harrisons' Perfectly Pure White Lead and

pure Linseed Oil, and one coat of Harrisons White "Weatherproof" Enamel. Harrisons "Weatherproof" Enamel Diluent, only, to be used if thinning of the enamel is required.

Penciling Joints

All mortar joints to be penciled with Harrisons' Perfectly Pure White Lead (which may be tinted to such color as the architect may direct).

Plastered Walls

All plastered walls and ceilings in the following rooms and halls to be painted:—(here give list). The plaster is to be sized with one coat of Harrisons' Wall Varnish.

NOTE.—The glue size often employed as a preparatory coating on plaster, should never be specified, since it has a tendency to cause peeling or pulling off of the subsequent coats. For the same reason, cheap rosin and benzine varnishes should be avoided. Harrisons' Wall Varnish is specially prepared for sizing plaster and can be depended on to give satisfactory results.

Decorative Fresco Painting

After sizing, the plaster is to be decorated with Harrisons' Distemper or Fresco Colors, in accordance with the detail sketches.

NOTE.—If elaborate decorations are desired, and the architect cannot allow sufficient time for the preparation of sketches for

the decoration before letting the contract, it is well to specify as follows :

Allow $..... for decorations in the ..... room, the work to be done with Harrisons' Distemper or Fresco Colors, over a sizing coat of Harrisons' Wall Varnish. Sketches to be submitted and approved by the architect before beginning the work.

Plain Wall Painting

(1) After sizing, the plaster is to be painted with Harrisons' Distemper or Fresco Colors, in such plain tints as may be directed by the architect.

(2) Plaster to be painted with..... coats of Harrisons' Perfectly Pure White Lead and Turpentine, tinted as directed.

NOTE.—Harrisons' Perfectly Pure White Lead "I S," or "I" is so ground as to be specially adapted to flatting walls.

Plain Wall Painting—Gloss Finish

1. After sizing, all plaster is to have ..... coats of Harrisons' Perfectly Pure White Lead and pure Linseed Oil, tinted to the shades required with Harrisons' Pure Oil Colors.

2. Harrisons' "Town & Country" Ready Mixed Paints, of such colors as may be selected.

NOTE.—These paints retain their high gloss, and are well adapted for use in kitchens, bathrooms, pantries and the like.

3. Harrisons' Sanitary Gloss Paints, of the tint selected.

NOTE.—These paints are specially prepared for the walls and woodwork of hospitals and public institutions. They will retain their high gloss and remain otherwise uninjured under constant cleaning with soap and disinfectants.

Floors

Varnishing—Open-Grained Woods

(See page 15.)

To be filled with Harrisons' Paste Wood Filler, well rubbed into the grain of the wood, and the surplus rubbed off with burlap or curled hair. To have ..... coats of Harrisons' "Vitrolac" F, for Finishing Floors.

Varnishing—Close-Grained Woods

If the floor is yellow or white pine, or some other close-grained wood, which does not require much filling, the "Vitrolac" F to be applied upon the bare wood, the first coat acting as a filler.

NOTE.—Do not use Liquid Filler on floors.

Varnishing and Staining

For varnishing and staining hard-wood floors at one operation where it is desired to show the grain of the wood, one coat of Harrisons' Floor Stain and Finish to be applied.

Waxing

To be filled with Harrisons' Paste Wood Filler (if of open-grained wood), well rubbed into the grain of the wood and rubbed off the surface with burlap or curled hair and allowed to become bone-dry, after which to be given two coats of Harrisons' Wax Finish for Floors; each coat to be applied very thin, with a cloth, and polished with a weighted brush. A final polishing to be given with felt or carpeting laid over the brush.

Painting

The floors of the following rooms : . . . . . to be painted with . . . . . coats of Harrisons' Floor and Deck Paints.

NOTE.—On porch floors, and other floors liable to be affected by dampness arising from beneath, these paints should be used over a priming (on hard-wood floors) of Harrisons' Perfectly Pure White Lead thinned with equal parts of Oil and Turpentine ; (and on soft-wood floors) of equal parts by weight of Harrisons' Perfectly Pure White lead and Harrisons' French Ochre, thinned with two parts Linseed Oil and one of turpentine and sufficient drier.

Stenciling

To be painted with three coats Harrisons' Perfectly Pure White Lead, tinted as directed by the architect with Harrisons' Pure Oil Col-

ors, thinned with Turpentine. Stencil borders in (one or more) colors, in accordance with the details, and finished with two coats Harrisons' "Vitrolac" F for Finishing Floors.

NOTE.—A solid color with stenciled border makes a sanitary and attractive floor, especially for bedrooms.

Roofs

Tin

All tin roofs to be washed with benzine, and painted on the underside with one coat before being laid upon the roof (two coats would make a better job, but this is not usual) and on the upper side with two coats of..... (**A**)..... The exposed surface to receive the priming coat as soon as possible after the roof has been put on, and on no account must the tin be allowed to rust before painting. All rosin to be scraped from the joints before painting and all oil and grease to be removed from the tin with benzine or gasoline.

(**A**)

1. Harrisons' "Town & Country" Ready Mixed Paints.

2. Harrisons' "Town & Country" Roof Paints (6 colors).

3. Harrisons' Venetian Red in pure Linseed Oil.

4. Harrisons' Graphite in pure Linseed Oil.

5. Harrisons' Metallic Brown in pure Linseed Oil.

Rain Water Conductors

To be dipped in the same paint that is used for the roof.

NOTE.—This applies to tin conductor pipes. Galvanized iron pipes to be either left unpainted or to be dipped in Harrisons' Antoxide "F."

Shingle

Shingle roofs to be painted with ..... coats Harrisons' "Town & Country" Roof Paints (6 colors), over a coat of Harrisons' Primer and Filler; or, Harrisons' "Town & Country" Shingle Stains (12 colors); or, Harrisons' Pure Oil Colors, thinned with pure Linseed Oil to the consistency of a stain.

NOTE.—The last two may be used as a paint, or the first coat may be applied by dipping the shingles in the stains, before they are laid, and the second coat to be brushed on after the shingles are on the roof. This latter method prevents white lines from appearing as the shingles shrink.

Grained Woodwork

All woodwork in the.....to be grained..... (insert name of wood) as follows:

All woodwork to be sandpapered perfectly smooth. All knots or sappy places (in pine wood) to be shellacked.

NOTE.—In first-class work it is better to specify that the entire surface of the wood be given a thin coat of shellac.

Ground Color

The entire surface to have three smooth coats of ground color made from Harrisons' Perfectly Pure White Lead tinted with Harrisons' Pure Oil Colors, to be strained before applying.

For cheap work two coats of ground color will be sufficient. Not less than four days to elapse between the priming and second coats of ground color, and at least two days between each succeeding coat.

If there are no streaky or strong heart grains in the wood, graining on white pine or whitewood may be done over two coats of white shellac as a groundwork, but as a rule, painted grounds are safest.

NOTE.—"Harrisons'" Graining Grounds are made from Harrisons' Pure White Lead tinted to the appropriate color for Ash,

Chestnut, Light Oak, Dark Oak, Mahogany and Walnut, and will be found useful and economical, as they save trouble in mixing. Ground color containing zinc white should be avoided on account of its tendency to cause the subsequent varnish coat to crack.

Graining Color

Graining to be done in a workmanlike manner, using only Harrisons' Pure Oil Colors or Harrisons' Graining Colors.

NOTE.—It is well to specify in city work: "All graining to be done in a thoroughly workmanlike and artistic manner by a grainer to the trade," in order to insure the employment of competent workmen.

Mahogany Graining

The wood-work is to be given two coats of orange shellac to which a little of Harrisons' Grainers' Burnt Sienna in Oil has been added to give the proper foundation, after which the work is to be grained in the most workmanlike manner.

NOTE.—This method is suited for graining in imitation of Mahogany only.

Varnishing

All grained work to be given ..... coats (one coat for ordinary work, two or more coats for better work) of Harrisons'

1. Diamond Finish, Inside.

2. Crystal Finish, Inside, or "Vitrolac" I for Interior Finishing.

3. Cabinet Finish.

NOTE.—For exterior grained work specify :

1. Diamond Finish, Outside.

2. Crystal Finish, Outside, or Span Finishing.

3. "Vitrolac" E for Exterior Finishing.

Rubbed Work

To have two (or more) coats of Harrisons'

1. Diamond Finish, Inside.

2. Crystal Finish, Inside, or "Vitrolac" I for Interior Finishing.

3. Cabinet Finish.

rubbed to a dull gloss (or a polish) with pumice stone and crude oil.

Blackboards

To be primed with Harrisons' Perfectly Pure White Lead tinted with Harrisons' Lamp Black in Oil, and two additional coats of Harrisons' Blackboard Slating.

Radiators

Exposed Steam Pipes, etc.

To have ..... coats of Harrisons' Radiator Enamel (made in four colors) of the

tint selected; or, Harrisons' "Astraluminum" Paint, or Harrisons' Ready-mixed Gold Paint.

NOTE.—"Astraluminum" is an aluminum paint of the highest quality.

Pipes in Refrigerating Plants and Electrical Apparatus

To receive two (or more) coats of Harrisons' Insulating Black Paint.

NOTE.—Surfaces exposed to electricity by nearness either to apparatus or wires should be protected with Harrisons' Insulating Paint.

Stables

In the main, specifications for stable painting will be identical with those for house painting. White Lead, however, should not be used inside the stable proper, or where ammonia fumes are present. For varnished work subject to the stable fumes, specify Harrisons' Diamond Finish, Inside, or Harrisons' Crystal Finish, Inside, for final coat (over an undercoat of the corresponding grade of rubbing varnish, where more than one coat of varnish is desired besides the filler).

For woodwork well cut off from stable fumes, Harrisons' Hard Oil Finish (◈, Extra or No. 1) or Cabinet Finish may be used.

Harrisons' Varnish Stains, combining stain and varnish in one coat, are well suited for carriage houses or other parts of stables shut off from stable fumes, over a filling coat of liquid or paste filler, or for old work requiring renewal.

Barns and Outhouses

Two coats of Harrisons' "Town & Country" Roof Paints (Brown, Red, Slate, Light Slate, Olive Green or Moss Green) will give good results on all buildings where their color is appropriate, such as barns, outhouses, sheds and the like; and where a low-priced yet durable paint is required.

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